



POTTERS  
GUILD  
of BRITISH  
COLUMBIA

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# Newsletter

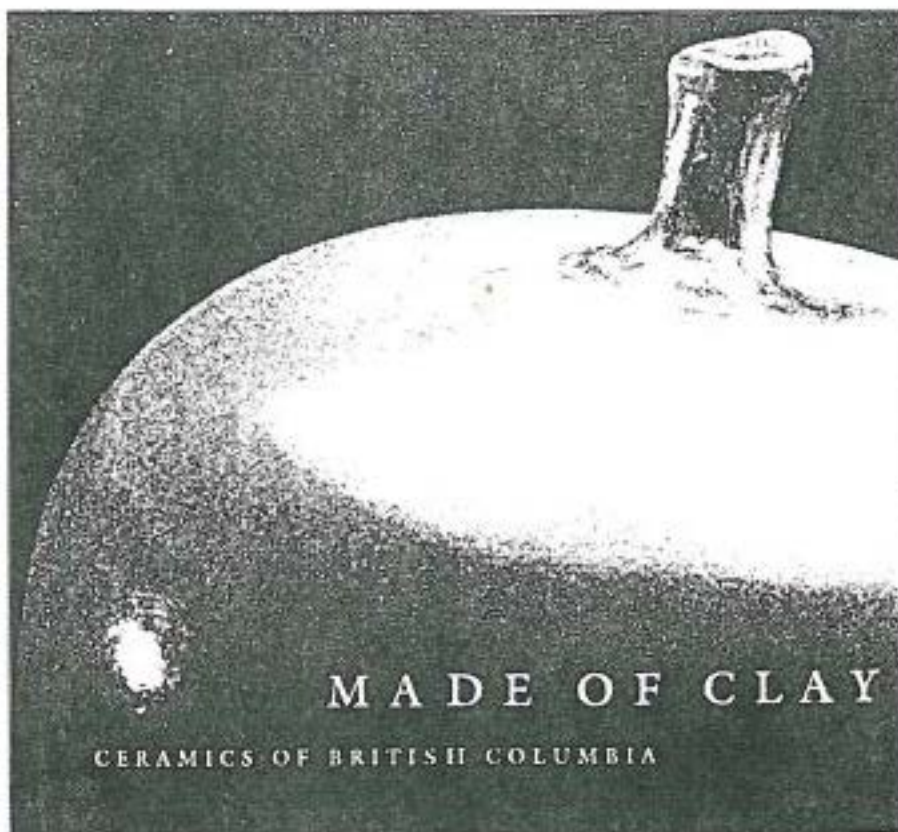
November 1998

## 'Buy the Book!!!'

Hurray- "Made of Clay -Ceramics of British Columbia" is at the printers. As I write this, we are awaiting colour proofs. We are planning the book launch and would appreciate any help you can offer.

Discounted, prepaid rates will expire November 10, 1998. Until that date you may purchase 1 - 4 books at a 15% discount, or 5 - 10 books at a 20 % discount. This is your last chance. Retail price will be \$40.

Linda Doherty



What to get the potter who has everything? Well, how about a book on the potters of British Columbia, both current and historic? Much more useful than a trip to Paris! Call (604) 669 - 5645 to order now.

# Editor's Notes

\*\*\*This issue marks the end of my tenure as editor for the Newsletter. I am on my way to a Buddhist convent in the far Himalayas. Or, more accurately, to the depths of the computer labs at SFU on Burnaby Mountain. Yes, I am two months on my way to becoming a computer geek. This does not leave time for doing laundry, let alone putting out the Newsletter.

I've thoroughly enjoyed my tenure here, despite the odd bout of whining that is, as any of my long-term friends will tell you, a part of that which makes me Karen. For anyone considering taking on this job, you will make some amazing friends, find out what makes clay in BC hum and thrive, have the satisfaction of knowing that this, the product of your hot little hands, will be kept in the archives of the National Library of Canada for all time (or until we become members of the republic of Greenland), and that a hundred years hence student potters in BC might write a research essay or two based on your work. Exciting, isn't it? The only negative is that some of your friends may stop taking your calls after you've hit them up for an article 4 months in a row. Just be careful to spread the requests amongst them evenly, and all will be well.

This paragraph will take advantage of editorial prerogative to go on a bit of a moral rant (feel free to skip blithely on to

the more pottery centered theme of the next set of asterisks). First off, I firmly believe that, contrary to popular rumour, the goal of the Board of Directors is NOT Total World Domination. They are fellow members of the clay community who are doing the best job they can to ensure that the Guild is still around in the next millennium (which is, agreed, not too far away. But you know what I mean).

They all juggle jobs, families, their own pottery practices and put in a lot of fairly thankless volunteer hours. I am not suggesting that they come onto the Board without agendas - don't we all have at least one? As I write there are six people, all either current or former Board members who have driven in a long distance on a rainy Sunday night, engaged in painting the Gallery. Not my idea of fun. Criticism is a fine and necessary thing. Challenge the Board if they are doing something you don't like. But be prepared to put the time in to positively create what you do want to happen. That's it, I'm all done preaching.

\*\*\*Members of the Fraser Valley Potters Guild may have been a bit surprised by the difference between the actual September events they attended and the ones reported in October's Newsletter. My fault. The correct information was sent in, I failed to include it. Ditto for

misspelling Susan LePoidevin's name.

\*\*\* Thank you to all the potters who have taken the time to report on workshops, send in their notices and news, written in with compliments and complaints, checked for spelling and continuity, helped with the mailout and other tasks that have kept the Newsletter going. Bob Kingsmill wins the prize for most frequent non-report -driven contributor and Elaine Hughes-Games for most feed-back. Thank you. Oh, I'm getting all teary-eyed as I type. This could be dangerous, what with the keyboard power supply and all.

\*\*\*My former professor, Victor Cicansky will be giving a lecture at the Canadian Craft Museum on November 5th at 7pm. He's a seminal member of the funk potter movement and an avid gardener. Some of you may have caught his interview last year on the much mourned Gabereau show on CBC. His work will be on display at the Douglas Udel Gallery at 6th and Granville for November.

\*\*\* I hope everyone has a good Christmas sale season and enjoys the subsequent collapse as they get reacquainted with friends and family. It's early, but I noticed Christmas decorations being pulled out in the mall, so -Happy Holidays.

Karen Opas

## Potter's Guild of B.C. Newsletter Website: [www.margaretdesign.com/pguild/](http://www.margaretdesign.com/pguild/)

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 2nd Wednesday of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Rosemary Amon, Heather Cairns, Gillian McMillan, Frank Turco Gallery Assistants: Julia Maika, Christina Loch, Sandra Ramos, Rebecca Robbins, Margaret MacLean, Anes Chung, Maryam Erfani

### 1998 Membership Fees (Based on Calendar Year):

- Individual: \$40
- Seniors/Full time Students: \$25
- Institutions/ Groups / Corporations: \$80
- Family or Studio (max. 4 persons): \$55

### Advertising Rates (not including GST):

- Full Page: \$130 1/2 page: \$65
- 1/4 Page: \$40 Business Card Size \$25

### Unclassified Rates (not including GST)

- Members: FREE
- Nonmembers: 3 lines \$8 each additional line: \$2

Board of Directors: President: Ron Vallis; Treasurer: Janet Turpin; Secretary: Gillian McMillan; Directors: Ron Feicht, Ronda Green, Dona Nabata, Aaron Nelson, Celia Rice-Jones, Debra Sloan, Laura van der Linde, Frank Turco.

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## Corner Chair

I would like to use this month's column to address some of the points raised by Les Crimp in his letter to the editor (see page 4). It has been felt that one of the valuable elements of past Potters Guild activities that has been missing is the social aspect of the group. This is in Vancouver, where half or more of our membership live and work, and are not generally members of one of the localized guilds like the Arrowsmith, Cariboo or Fraser Valley Guilds. It was also felt that the perceived sense of alienation between directors and members might be dispelled through reestablishing a social community where informal discussion of Guild issues might emerge. The need to add some kind of social component to our activities became desirable. To that end we have initiated a series of "events" that are intended to be more social than educational. Due to the inspired organization of Ronda Green, these events have been very successful and we will continue them on a regular basis.

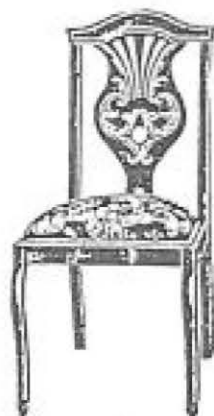
It was not our intention to be exclusive in any way. They are, on the contrary, intended to be open to all who are interested. There has also been a secondary benefit of increasing guild membership.

In looking around the province, I have noticed that the smaller guilds and clubs seem to serve the social function well, as their whole membership can become involved in workshops, exhibitions, studios, etc. This, I think, is the true value of local organizations as opposed to an umbrella group.

The Potters Guild of BC wears two hats in its attempt to serve its mandate and the ceramic community of BC. One is an umbrella arts organization promoting studio ceramics to as wide an audience as possible through publications, education, exhibition and scholarship. The other hat is as a guild serving the needs of its members in the clay community. Both of these efforts are limited only by time, funding and the creative energy of those involved. Because of these limitations, it is difficult for us in Vancouver to organize social events outside the lower mainland. What can be done is to use the newsletter as a very effective method of communication among members in any given area to promote and report on any guild activities.

For instance, the Arrowsmith Guild (which is a very active group) could organize an event central to most island potters. As far as creating regional chapters of the Potters' guild, I think most areas are well served by their local guilds and clubs, and the limited time and energy of volunteer effort would be more efficiently used organizing events, rather than another organization with its attendant bureaucracy. We would be very happy to provide whatever help we can in creating other, local events.

Ron Vallis



## North-West Ceramics Foundation

### From the Oven and the Kiln:

Many thanks to all those groups and individuals who donated plates and time to this event. A splendid dinner was cooked by Team Canada, which included kangaroo, guinea fowl and salmon with three different table wines to suit the courses. The dessert was served on the donated plates, which delighted the participants and caused much discussion and bargaining between tables. The final financial accounting is not yet available, but we anticipate doing a little better than last year. Funds from the silent auction will be donated to the Guild to help defray the costs of "Made of Clay; the Ceramics of BC". Revenue from the ticket sales will be added to the Potters' Guild Scholarship and Education Fund. The response to the plate making workshop was so enthusiastic that the Foundation received many more plates than needed. Those not used during the dinner have been donated to the Gallery of BC Ceramics with the suggestion that they be used to raise funds for the upcoming Gallery renovations.

### Maureen Wright Scholarship:

October 10th was the anniversary of Maureen Wright's death. The

Foundation still holds funds in her memory which were donated by family and friends. The Maureen Wright Scholarship is awarded to help members cover the costs of attending workshops and conferences on ceramics. See the guidelines below:

### Eligibility:

- must be a member of the BCPG
- Board members and paid staff of the BCPG or NWCF are not eligible.
- previous winners are not eligible.

### Jury:

- one member of the NWCF and one member of the BCPG

### Criteria:

- clarity of intent and realistic budget

### Applications:

- \* State type of program you wish to attend
- \* State estimated cost
- \* Describe how event will help your work
- \* All applications are confidential
- \* Applications may be made at any time

All applications should be addressed to:  
The North-West Ceramics Foundation  
Scholarship Programs  
1359 Cartwright St. (Granville Island)  
Vancouver, BC  
V6H 3R7

The board will be meeting in December to consider new fund-raising initiatives, since the consensus at the last meeting was that Lottery for Pottery should be held once every two years.

Tam Irving

## Urgent Fundraising Needed!

A third "Too Good For the Shard Pile Sale" has been scheduled for Saturday, November 7th, at the Gallery of BC Ceramics on Granville Island.

Please bring your items that you can't quite throw away but don't wish to sell either! (donations accepted Nov 2 - 6th)

We will also be selling the extra plates from the fundraising dinner, donated to the Gallery from the North-West Ceramics Foundation to raise funds for the renovation!

## Sociable Clay -A Night To Remember

How Do They Do That? With skill, ease, grace, innovation and daring-do. The second Potters Social held on October 14th at Langara College saw an impressive turnout of pottery enthusiasts who were treated to demonstrations by D'Arcy Margesson, Lynne Johnson, Mas Funo, Jacqui Berglund and Suzy Birstein; all for a small donation to the Potters' Guild to offset expenses.

D'Arcy Margesson showed off a platterful of skilled brushwork on his majolica ware, while offering a wealth of techno-tips, including how to build your own banding wheel. Some highlights of majolica hints included bisque and glaze firing should be done slowly during the last 150 degrees to allow the slow release of organics in the clay (and to deter white spots), decorating when the glaze still has a bit of moisture in it to facilitate the 'tracking' of the brush, and to mix both frits 3124 and 3134 with stains to cause a better melt. The high soda content in frit 3134 will enhance the blues and greens.

No one had the blues at Lynne Johnson's area, where she drew a large crowd captivated by her gestural throwing technique and the squiggly lines on the bottoms of her pots. Unraveled from a fishing boat's trolling line, her cutting wire left a fresh pattern of zigzags to complement the finger marks on her squared jars and lanterns. Easily throwing jar after jar on her plaster bats, Lynne happily obliged each person who asked, "Can you do that again?".

Spectators had many questions to ask Mas Funo who displayed a graceful array of jewel-like pinched raku boxes on his table. As a philosophical tip, he suggested that if one is 'not present' in one's work, images will emerge from the finished piece spontaneously. Mas spoke about his practice of not deliberately creating pictures on his boxes, but allowing a pattern of texture to appear differently to each person. Indeed, his work can be at the same time evocative of a mountain range or 'the tracking of ants'.

Making tracks to Jacqui Berglund's station, I was intrigued to discover the innovative possibilities of paper clay. Seemingly to defy all clay construction rules, paper clay

pieces can be put together when wet, dry, bisqued or leather hard. Thin sheets have incredible strength, and there is no drying time necessary before adding on parts. As Jacqui warned however, paper has a memory and will show any manipulations you've tried to cover up.

Suzy Birstein had nothing to hide as she demonstrated her drawing technique on bisqued slab-build bowls. Explaining that process is very important to her work, Suzy mentioned that she likes to 're-start' her ideas from one stage of making to the next. The shapes created by the edges of slabs may suggest 'a bird, or an eye or a wing' as she draws quickly and daringly on the piece.

I look forward to the next "How Do They Do That?" night when other members will share tips and philosophies in a true Potters Guild spirit. A huge thank you goes to Ronda Green for organizing the social and to Don Hutchinson and his students for preparing facilities at Langara for the potters. If any one has suggestions for future demonstrators or location ideas, please contact Ronda Green at 921 - 9888.

Julia Maika

## Letter to the Editor:

I have read with interest about several Potters Socials that have been advertised and reported on in our Guild Newsletter over the past few months.

The Socials seem to be well attended and enjoyed by all. The opportunity for Guild members to get together like this is not only commendable but is probably of great educational benefit as well.

For the Guild members who live in the Cariboo, the Kootenays, Okanagan or on Vancouver Island / the Islands it might appear quite exclusive and could be classified as only for the "Vancouver Club". For instance, it costs approximately \$100.00 in travel expenses alone for us to come in from The Island.

As we have great facilities in Parkesville, which is within easy driving distance of Victoria or Campbell River, could we not arrange some Potters Guild of BC Potters' Socials in our area?

I would be pleased to hear from any of our BC Guild members who would like to discuss this idea more fully. Possibly we should be forming a Vancouver Island / The Islands Chapter of the Potters Guild of BC. This would bring together many of us who are restricted in getting to Vancouver by travel costs, plus the time, lodging and meals.

If there is any interest in this idea at all, our members could write me at:

1510 Haida Way,  
NanOOSE Bay, BC  
V6P 9B5  
phone / fax: (250) 468 - 7072  
email: (lcrimp@island.net)

We, of course, would welcome any of our brother/sister members from the Lower Mainland to join us. It would be good to hear from our members in the Interior as well. Maybe they could discuss forming Chapters there as well. It is important that we make it possible for our members to meet as often as possible.

Sincerely in clay,  
Les Crimp.

*(This idea sounds brilliant. The guild can certainly provide a list of fellow guild members in your area if you want to try organizing a Potters' Social. Editor)*



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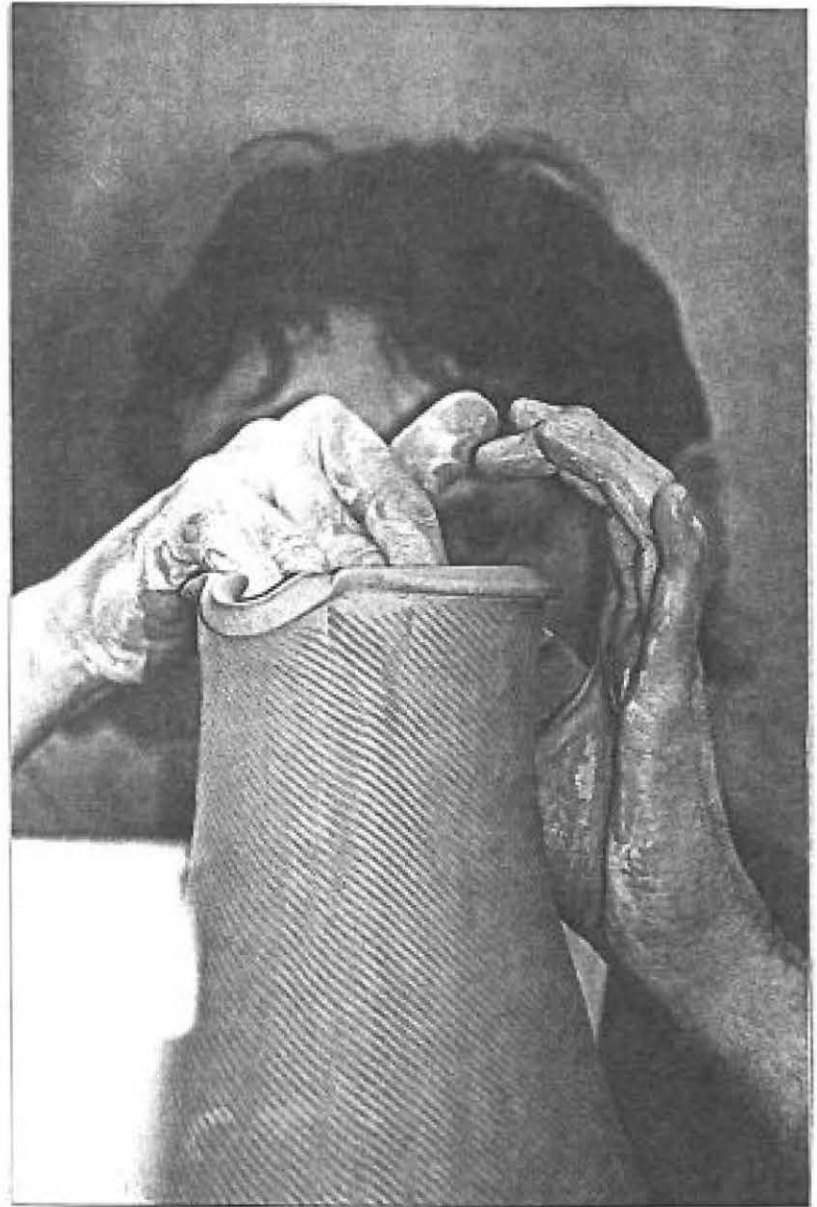


Top Left: Mas Funo demonstrates his boxes at "How Do They Do That?".

Bottom Left: Lynne Johnson shows how to square the circle, also at "How Do They Do That?".

Below: Phil Rogers shapes a jug during his workshop.

Photos by Emu Goto.





## Guild News

Well, if you've been reading this issue cover to cover, you will already know that this is Karen Opas' last issue as newsletter editor. And if you've immediately skipped to the dense text on this page as per your usual, now you know! We'll certainly miss Karen's presence as we try to fill her shoes: her prose and dry sense of humour have been enjoyed by many of us; and her willingness to write that review column herself, or conduct an interview to include in the newsletter as ways of adding interesting content when the files have been empty, has probably gone unnoticed by many but has certainly been appreciated from here! Personally, I will miss Karen's energy and positive outlook - this office can get quite lonely at times by myself! I will also miss, and do truly appreciate, her willingness to let me type in my own article well past the deadline! Thank you Karen for your dedication - we wish you the best of luck in your new computer-geeky world!

The second *How Do They Do That?* was a great success! It is estimated that approximately 150 people turned out to watch the 5 demonstrating potters do what they do. Thank you Ronda Green for your great organizing, and many thanks to Don Hutchinson and his students at Langara College for hosting this event.

The book (yes, *that* book!) is in the hands of Douglas & McIntyre and is due to be printed asap. We anticipate its arrival in early December to a bookstore near you, but, if you would like to take last minute advantage of pre-publishing discounts, see Linda Doherty's article on the cover. I know what I'll be putting under the tree this year ...

As Studio 5 is no longer functioning in its previous incarnation (ie as a subsidized space in the back of our building), the Guild is selling the kiln as a means of raising funds towards the pending renovation. There are also some tables, benches and miscellaneous items free for the taking. See the information in the Unclassifieds, or call Jane at the Guild for more details (604-669-5645).

## Gallery News

In last month's issue, I happily told you that the plans for the renovation were all set,

### **Newsletter Editor Position Available:**

The Potters Guild of BC is looking for an energetic, clay minded person to take over the function of newsletter editor. Duties include: typing and layout of newsletter; production (photocopying at Guild office); and, organization of and participation in newsletter mailings with a small group of volunteers. Use of your own computer is imperative. The newsletter is currently created with MSPublisher, but other desktop publishing programs would be welcome. An honorarium is provided. Please send application, with examples of previous design material, to: Potters Guild of BC, 1359 Cartwright Street, Vancouver, BC V6H 3R7  
**Deadline: November 15, 1998.**

and that construction was scheduled to begin in mid-October. The contractors have built the new wall around the previous studio space, and all the material has been delivered for the other phases of the reno. During this last month, several volunteer work crews have helped to clear out the studio before the construction could begin, and to paint the plinths, ceiling and walls. Many thanks to Melanie Corbin, Ron Feicht, Aaron Nelson, Keith & Celia Rice-Jones, Debra Sloan, Janet Turpin, Ron Vallis, and Laura van der Linde and her hubby Llewellyn! Unfortunately, we've only just begun and will be needing more volunteer help over the next few weeks, so if you're wanting to brush up on your painting skills (pardon the pun!) give me a call!

At the October board meeting though, it was unanimously decided that the rest of the renovation (knocking down the connecting wall and building the storeroom) should be postponed until the new year, by which time we should have received the books and sold most of them! (There is of course a large printing bill to be paid at the end of January). So although the Gallery will not have a luscious new space for the holiday season, the new colours are definitely a big step towards our new look.

Sales in the Gallery for the month of September were 6% higher than September '97, but fell short of our target by 10%. It doesn't look like October will

be any better, with sales to date falling substantially below last year's figures. At the end of September, the Gallery's year to date sales are down 3%.

Takako Suzuki had a wonderful exhibit in the Gallery in September. *Small is Beautiful!* certainly captured the interest of our customers, and Takako has to duplicate a few more of her intricate pieces to fill the demand! This month, the Gallery has hosted Gary Cherneff's exhibit *Scratching the Surface of Middle America*, which pays homage to the techniques and form of Pre-Columbian ceramics.

On Friday, November 6th, Rachele Chinnery's *Embodiment* will open with a reception from 6 - 8pm. Rachele's wonderfully sculpted vessels will add an elegant touch to the Gallery during the pre-Christmas season. Following this exhibit, *Sugar & Spice - little extras for the holiday table* will open on December 5th. At this point, there is no opening scheduled, but something may be tied into the book launch - stay tuned for more details. Work is welcome to arrive between November 23 - December 2. All members of the Potters Guild of BC are encouraged to participate - items will leave the Gallery as they sell (it is more of a sale than an exhibition), so please bring in back up stock. RSVP the Gallery at (604) 669-5645.

The feature artist-of-the-month for November will be Sheila Morissette of North Vancouver. There are still a few months available for 1999 - please call asap if you are interested. This is a non-juried opportunity for all members of the PGBC to have their work for sale in the Gallery for a month's time. Space is booked on a first come, first serve basis.

Jane Matthews

### **Stock Delivery to the Gallery:**

**We need your Christmas Stock Now!!**  
If we have not been in touch with you, please give us a call.

Please call in advance to let us know of your anticipated delivery time. We would prefer to receive your stock on weekdays, between 10:30 - 11:30am.

Thank you.

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## Primitive Firing - Sophisticated Pieces

On two separate occasions, people of the Port Moody Clay Centre had the opportunity to learn from the primitive firing master - Laura Wee Lay Laq. One day we learned how to create hand-coiled pots and on another day we all drove out to fire them. A second chance to experience this method of firing was offered a month later.

Our learning began when Laura brought to the Art Centre her simple collection of clay-shaping tools; a puki - a ceramic piece resembling a shallow bowl for supporting the pot as it was coiled and a pile of polished agates to burnish these vessels with. She spent the day demonstrating how to make coils, join them and how to burnish pots to a glass-like sheen. Two weeks later we would fire these hand-made pots. As the day of the firing drew near, the assortment of vases and bowls of all sorts of fantastic sizes, shapes and designs grew bigger and bigger on the shelves in the kiln room.

Finally, the day of firing arrived. We all drove out to Barnston Island in the Fraser River to fire them. The kilns were in the middle of a sheep field - the owner of which was generous enough to allow Laura to fire there. We deconstructed the dusty, ashy kilns and then our task truly began.

So we could get the full, hands-on experience, Laura simply directed us as we set up two kilns for firing. We carefully built the kilns out of firebrick, breathing in the scent of ash-laced dewy grass as we ensured that the sides within were smooth and level with each other, so that the flame of the firing would not create damaging eddies. Then, as the sun beat mercilessly down on us, we hammered steel flashing to fit the dimensions of the kilns. We filled our pieces with sawdust and arranged them within the kilns. After the pieces were securely stacked, we began to pour in massive quantities of pine wood chips, cedar shavings, mahogany dust - the wide variety of textures of sawdust and woods would all give subtle nuances to the patterns of smoke and carbon on the surfaces of the pots. One person even added dried lavender to the mix.

Laura mentioned that sheep's dung was one combustible material she had used in the past... and that it gave the most incredible black that no wood could give. The stacked pots reached a quarter of the height of the meter-high kilns; the rest was tightly packed with sawdust and at the top, layers of newspaper were laid, to catch the flame and set the whole thing alight. A steel lid was placed on top of the brick kilns, held a brick's height above the sawdust and paper. This task had taken the whole day, for the sky was turning dark.

As the sun began to set, Laura started to chant in a Native language as she carefully set the layers of paper aflame. Once the fire was greedily surging within the two kilns, she turned to us and translated her words. She had thanked the god of earth, who was present in the clay pots within, invited the god of fire to dwell in the kiln, and asked the gods of night and day to watch over the kiln. As the sun vanished, the fire finished the paper layers and instantly calmed, smothered by the tightly-packed sawdust, and then complacently began to belch forth plumes of smoke that would be marked on the pots by their resultant trails of carbon.

Two days later, the firing was finished and we all drove back to Barnston Island to pick up our pots. We eagerly dug through the soot and ash to draw forth pots of most exquisite beauty...My three pots showed the firing spectrum. One was pure, gleaming black like carved argillite. Patches of ivory and soot marked another piece, so that it resembled fossilized or burnt bone, with a few pools of iridescence like oil. The last was a large vase that had turned the colour of carved and polished walnut with a few gleaming trails of fired pitch. Though there were probably over thirty pieces in total, every single one was completely unique, the trademark of primitive firing.

It was incredible that such sophisticated works of art could be born of a firing process millenniums old and that, unlike glazing, which is made up of dozens of chemicals, the only thing decorating its surface was carbon from the humble flame.

Sarah White

## Made of Clay - 1999

As announced in the October issue of the Newsletter, the sixth annual Made of Clay show and sale will be held April 30, May 1 & 2, 1999 in the same location as always - Performance Works, 1218 Cartwright Street, Granville Island.

The Application Form is included in this month's Newsletter. The deadline for registration is December 8, 1998. The total fee for booth rental is \$450 (unchanged from this year's event). Post-dated cheques should be made payable to the Potters Guild of BC in the amounts as set out in the application form. Additional rentals, such as tables, chairs, extension cords and floodlights should be added to the final instalment cheque or an additional post-dated cheque issued. Applications received after the deadline will be accepted if space is available on an as-received basis.

Applicants should attach a curriculum vitae, which may be edited for promotion purposes for the event. Please include some comment about the type of ceramics you will be featuring. More on promotion follows.

There will be a change in the booth allocation process. A layout of the show area is included in the Application Form. Booths will be assigned by draw, as in prior years, but since each applicant will indicate their choice, the first name drawn is assured of the prime spot (as they see it). Prime spot should be numbered '1', second choice '2', and so on. If a subsequent subscriber's first choice is already allotted, the top ranking unallocated booth on their list will be assigned instead. Booth selection will occur on December 9th, and late subscribers will only have a choice of the remaining, unallocated booths.

New invitation cards will be available. A design committee is being established and the final design will be approved by the Board.

There will be a \$2 admission fee at the door. This fee will be retained by an as yet unselected charitable organization with whom we will be working in

continued on page 10



## A Letter To Our Membership

The Membership Committee decided that we needed a way to promote membership of the BCPG during workshops and the "How To" evenings. Keith Rice-Jones made a handsome box that houses brochures, general info, samples of the upcoming book "Made Of Clay" and a hefty map of BC with all the Guild's members pinned on. It was a very interesting exercise finding everyone on the map. So here are some of the figures.

There are approximately 377 memberships.

22 are groups, businesses, Art Centres, etc.

16 are out of province memberships [OOP]

171 are Lower Mainland West [LMW] i.e. Vancouver, Richmond, Burnaby (including the Bby Potters' Guild), West Van, North Van, Delta, White Rock.

14 are Lower Mainland Centre [LMC] - New Westminster, Port Moody, Coquitlam and Port Coquitlam.

19 are Lower Mainland East [LME] - Surrey, Langley, Cloverdale, Abbotsford, Mission (including the Mighty Fraser Valley Potters Guild)

153 are Out of Town [OOT] -that is everyone outside the Lower Mainland. Another way to qualifying it is anyone who has to take a ferry or drive more than three hours to get to the Guild office.

The member groups are:  
Burnaby Potters' Guild  
Cariboo Potters Guild (Williams Lake)  
Delta Potters Association  
Fifth Avenue Potters (Vancouver)  
Fraser Valley Potters (Langley)  
MacKenzie Potters Association (MacKenzie)  
North Peace Potters Guild (Fort St. John)  
Pottery Northwest (Seattle)  
Thompson Valley Potters (Sorrento)  
Washington Potters  
West Coast Clay Sculpture Association (Burnaby).

Questions: How many members are in each group? How many of these are individual members?

These are important statistics when it comes time for us to apply for grants and funding. Would the people who know these figures please send the information to Jane Matthews at the Guild. Thank you.

Our members furthest north are the hardy souls of the Fort St. John group, the further west are the people lined up from Port McNeil, Bella Coola and that little gang in Smithers, and the furthest east being the folks lined up from Kimberly to Invermere. The east side of Vancouver Island, the famous islands Hornby and Denman, Sechart and Gibsons host about 40 members. Saltspring is about to sink under the clay of 19 members. Victoria and its surrounds have 22 members. Other members are scattered sprinkled about on the little islands like confetti.

However, we have no members in Grand Forks, Cache Creek, Prince George (do they still have a large, active group), Cranbrook, Penticton or Trail. How come?

There are many potters out there who are not members of the Guild and we are hoping to encourage them to participate. This is an outline of the services that the Guild offers:

\*The broadest way that members are reached is through the 10 newsletters produced each year, all packed with information, news, editorials -an excellent means for OOT's to inform other potters in the province what's going on in their neck of the woods. The quality of the publication depends on the contributions that members send in.

\*The annual sale "Made of Clay" which takes place in spring (it replaced the Hycroft sale) is a great opportunity for the membership to get their work out, seen and sold. The "Lottery for Pottery", juried and non-juried member exhibitions are excellent means to involve and inform the public as well as actively involve the membership.

\*Workshops and "How Do They Do That" evenings held at Lower Mainland colleges have been very exciting, attracting lots of potters (at Langara last week there were over 130 people) and many potters are happy to demonstrate.

We also host (in conjunction with other potters' groups), a number of first class workshops with international potters every year.

\*The book "Made Of Clay" (now close to publication) will provide an important turning point for the Guild. Over 1/3 of the membership chose to participate. It will help define the Guild and encourage people to search out the potters.

\*Fundraising is carried on by the North-West Ceramics Foundation. Events such as "Lottery for Pottery" and "From the Oven & the Kiln" have been developed to create funds for bursaries, grants and publications.

\*The Gallery and offices on Granville Island have become an important asset, Jane Matthews and her staff are a great resource. Phone Jane to arrange a workshop, send an article, get an address or research a scholarship. The Gallery displays are very important in generating the development of our craft and informing the public. The gallery offers a wide variety of styles of work, from functional to sculptural, traditional to avant garde. When the expansion takes place, even more work can be displayed. Developing a public enthusiastic to buy and use pottery is essential.

\*Along with the renovation, there are plans to fix the upstairs room to become a members lounge and resource centre (someone is donating a sofa, a small desk is an item on our wish list) a place welcoming all members, with special consideration for those members from out of town. The library will be there and, someday, a resource of slides and c.v.'s if we can find a keen volunteer!

That is a broad outline of Guild services.; The membership committee has also made some other changes.

\*Members can now join for a 12 month period, starting any time of the year. Right now there is a membership drive - join now and don't renew until January 2000!

\*10% discount for members purchasing pottery at the Gallery.

## To The Membership

cont. from page 9

\* \$5 discount on selected workshops that will be credited towards your next membership.

plus the ongoing benefits:

- \* 10 newsletters a year
- \* annual events "Made of Clay", "Lottery for Pottery", "From the Oven & the Kiln"
- \* Workshops and Socials
- \* Scholarships and grants
- \* juried exhibitions (these events need special volunteers - why not be one?)
- \* preferred rates for insurance
- \* library and videos
- \* upcoming -members lounge
- \* selling through the gallery (juring twice yearly)
- \* "Artist of the Month" displays -open to all members (send in your application)
- \* and, in the works for out of town members, are ideas for billeting in the Lower Mainland (perhaps we could work both ways like the Studio Potters Bed and Breakfast), and an Outreach Program for Workshops.

Our Guild is only effective if the members are involved and committed. The Guild is our best asset for getting our work shown, known and sold. It has the most effective means of cultivating the public.

Please encourage new members to ensure the ongoing vitality of our Guild. Volunteering, doing our bit, will give us a sense of connection and contribute to our Guild.

Debra Sloan,  
Celia Rice-Jones.

## Phil Rogers Reviewed by Rosemary Amon

Welsh potter Phil Rogers gave a two day workshop at the Shadbolt Centre on the weekend of September 26 / 27.

The first day was spent throwing and the second day in finishing. Phil's

influences are Hamada and mediaeval pottery, but his work is very much his own. With his incredibly long fingers, and using an amazing amount of water, he made bottles, jugs and yunomis. His shapes are pure and simple, with subtle flattening or squaring, and surface details such as a ridge or line that will attract the salt or ash glazes and encourage your eye to travel over the whole pot. What makes him such a good teacher is his meticulous attention to detail. He is extraordinarily aware of the movements of his hands and why they are making one motion rather than another. As he worked, he pointed out small but important movements; for example when encircling a pot with a line to define the shape he did not hold his tool rigidly against the pot whilst the wheel turned a full revolution but moved his hand slightly just before the lines linked up. This may seem like a calculated casualness (as in the Japanese artists appropriation of hakeme), but in fact it is the understanding that with a mechanical wheel and mechanical tool, the human element must be introduced to make the pot come alive.

On the second day a whole new dimension was given to the character of the thrown pieces by faceting and texturing the surfaces to accept salt or ash glazes, adding handles and lugs, and making the outlines of the squared pots a little more crisp. Again, his complete understanding and thoughtfulness were apparent in the realization that the shape of the negative space between the handle of a jug and the curve of its belly is at least as important as the handle itself. As he added lugs to bottles, he remarked that although they have lost their reason for being there, the historical reference lends familiarity to the shape which makes their use appropriate.

To the inevitable question from the floor concerning weight, he replied that balance was more important than the weight itself, but that a pot should be as heavy as your eye tells you it should be - you should not get a surprise either way when you pick it up. A perfect answer. A perfect workshop, really -very much about subtlety, awareness and attention

to detail. Beautiful pots -confident and unpretentious, like the man himself. Thanks to Capilano College for initiating this workshop and the Shadbolt Centre for putting it on.

Rosemary Amon

## Made of Clay 1999

cont. from page 8

partnership. The board has approved the concept that a link-up with a well-known and respected charitable organization will better enable us to attract media coverage.

We will be aggressively pursuing media coverage, as there is unanimous agreement among the Board that this is the key to the success of Made Of Clay. While we have only the most modest of resources for commercial promotion, we are optimistic that as a combined arts and charitable event, the media will be fully supportive. Activity has already been started to this end. We will have a much higher profile on Granville Island than in the past: we will have a representative at the Island Information Centre, a display table at a strategic location in the Market and there will be demonstrations of throwing, raku firing and a sale at Ocean Place. We are considering reader boards and possible bus-streetcar signage.

Ron Feicht (tel. (604) 921 - 6677) and Jane Matthews (tel. (604) 669 - 5645, fax (604) 669 - 5627) are, at this time, the organizing committee. We very much require the support of other Guild members. Darrel Hancock has very capably filled this need for several years, but his busy schedule does not permit him to continue. Responsibilities include liaising with the above, setting-up and taking-down of installations and generally ensuring that the operation-end of the show is co-ordinated. If you would like to be part of our team, please call Ron or Jane.

Ron Feicht

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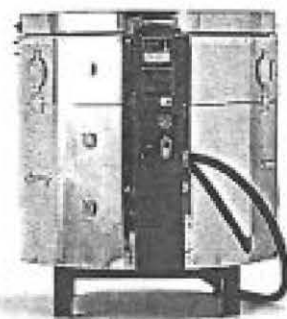
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## News From Around The Province

The Cariboo Potters Guild Newsletter, put together by Connie Haeussler, reports the following:

A workshop with Leonhard Epp was held in late September. Leonhard, who lives in Falkland, BC, was trained in the Bernard Leach tradition and says he's spent the rest of his life unlearning the rules he was taught. He says there are no rules, but he likes to teach techniques that he wished someone else had taught him, so he wouldn't have to figure it out himself.

His latest work is a series of men swallowing fish whole, a reversal of the Jonah and the whale story. Leonhard uses a mold for the basic form and then alters each piece. They are raku fired and acrylic paint is used for post-firing results.

He demonstrated how to make very tall candlesticks, using Imco Sculpture mix clay. He throws two thick inverted cups as bases, twists a thick strip of clay and fashions a cone out of a very thinly rolled slab (use plastic between the rolling pin and the clay for a very thin slab, roll between 2 pieces of plastic for really thin slab). He attaches all the pieces while still soft, then bends and manipulates the stems. He then attaches sprigs of clay and scratches impressions into the clay to catch the glaze.

One of my favourites was the demonstration of how to make an Axel Ebert jug handle. Ebert was a pioneer potter who lived in Vernon and died in the early fifties. His pots are now collector's items, the Vernon Art Gallery having a fine collection. Anyway, Ebert had a unique method of making a jug handle which Leonhard thinks was based on ancient Greek vases. He attached a plug to the jug and then attached a standard, pulled handle to the plug. Leonhard's own variation involves an additional loop. He likes to pass this technique onto students, because it's an original BC tradition and he likes to think of it being continued.

The CPG has been offering beginners' courses for 10 years now. This translates into 240 people in the community being introduced to clay. It's also a big fundraiser for the guild, as guild members donate their time to teach.

There has been no response to a request for information on insurance issues faced by other potters and guilds that was placed in the BC Potters Guild Newsletter.

CPG members will be giving monthly demonstrations at the Guild meetings and potlucks.

The Fraser Valley Potters Guild Newsletter, produced by Darrel Hancock, reports that they held a kiln building workshop that was not (as I erroneously reported -Karen Ojas) led by Henry Mead. The intrepid group went ahead, armed with photos and a Ceramics Monthly article, and pressed on. They built and fired the kiln, despite some problems caused by bricks from the USA being non-metric and bricks bought in Canada being in metric measurements, fired the kiln and enjoyed great success. Darrel is enjoying the toasty, flashed form of the mug he snuck into the firing ( he thanks Larry and Darlene for that one).

The October meeting of the FVPG was scheduled to have Joan Bruneau, the new pottery instructor at Emily Carr, show slides of her thrown and altered work.

The FVPG Campbell Valley Country Celebration raku fundraiser raised over \$3000. Apparently, the new feature of a children's tent was a great success -full of busy and industrious youngsters very involved in their projects.

The Arrowsmith Potters Guild Newsletter, compiled by Les Crimp, reports that they were scheduled to have a workshop in mid-October. Linda Reid was leading a three day tile workshop designed to give a working insight into all forms of tile making.

The APG also offers pottery lessons for residents in the Parksville region at their wonderful studio in the old train station. If you are in the area, drop in and check it out.

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## Holiday Open Studios

### **Cariboo Potters Guild Christmas Show and Sale**

Saturday, November 7  
at the 'Portable', Williams Lake, BC.  
Contact (250) 392-6221 for details.

### **Mary Fox Pottery Annual Studio Sale**

Saturday, November 7, 11 AM - 5 PM  
Sunday, November 8, 1 PM - 5 PM  
321 - 3rd Avenue, Ladysmith, Vancouver Island. (250) 245-3778.

### **Keith & Celia Rice-Jones (WildRice Studio) annual Open Studio**

Saturday, Dec. 5, 11 AM - 6 PM  
Sunday, Dec. 6, 11 AM - 6 PM  
Join us for a visit, refreshments, choose from some great bargains or 10% off regular stock. 8072 11th Ave., Burnaby (border of NewWestminster) 522-8803.

### **Creek Clayworks Christmas Pottery Sale**

Elaine Futterman and Mike Allegretti  
Saturday, Nov. 28, 10 AM - 5 PM  
Sunday, Nov. 29, 10 AM - 5 PM  
Creek Clayworks is located at 1738 Lockyer Rd., Roberts Creek on the Sunshine Coast. Call 885-2395 for more information.

### **Heather Chapman's Open Studio**

Raku and Terra Cotta  
November 30 - December 24.  
Weekdays 1 PM - 6 PM,  
Weekends 11 AM - 6 PM  
22323 Calligan Ave., Maple Ridge (on the Haney By-pass). 466-3343

**Yukon & 5th Ave Studios** invite you to their 2nd Annual holiday sale. Includes Diana Ambida, Rita Yip, Alison Feargrieve, Jane McDougall, Laura van der Linde, Jay MacLennan, and artists in other media.

December 3, 3 PM - 8 PM,  
December 4, 11 AM - 9 PM  
December 5, 11 AM - 8 PM  
December 6, 11 AM - 5 PM  
2075 Yukon (at 5th). Call 874-1666

**Turtle Pottery Christmas Sale.** Eun Joo Choi invites you to view her tea pots, bowls and other ware inspired by Korean pottery and brush work.

Thursday, Dec. 3, 12 PM - 6 PM  
Friday, Dec. 4, 12 PM - 7 PM  
Saturday, Dec., 5, 11 AM - 6 PM  
Sunday, Dec. 6, 11 AM - 6 PM  
232 West 2nd Ave & Alberta (above Auto Pride Collision), Vancouver. 669-5696.

**Mudslingers 3rd Annual Christmas Sale**  
November 28 -29, 10 AM - 6 PM  
Mudslinger Clay Studios, 425 Carral St., Vancouver. Call 688-2529.

### **Annual Christmas Pottery Sale**

Friday, Dec. 4, 3 PM - 8:30 PM  
Saturday, Dec. 5, 10 AM - 4 PM  
Sunday, Dec. 6, 11 AM - 4 PM  
West End Community Centre, 870 Denman Street.

**You are invited to Sonja Picard's studio**

Xmas sale at 3340 Sexsmith Rd.,  
Richmond, (604) 278-0864  
Saturday, Dec. 5, 10 AM - 6 PM  
Sunday, Dec. 6, 11 AM - 5 PM

### **Burnaby Potter's Guild First Annual Sale**

Capitol Hill Hall, corner of Howard & Hastings in Burnaby.  
Sunday, Dec. 6, 10 AM - 4 PM

### **15th Annual Sale 'Chosin Pottery.**

Robin Hopper and Judi Dyelle.  
Nov. 28 - Dec. 24, 10 AM - 5 PM  
4283 Metchoshin Rd. (250) 474-2676  
A much anticipated event.

### **Capilano College Student Pottery Sale**

Monday, Dec. 7, 10 AM - 7 PM  
Tuesday, Dec. 8, 10 AM - 7 PM  
Pottery Studio (Maple Building)  
Everyone Welcome.

### **Vashon Island Holiday Arts Tour**

Self-guided studio and gallery tour of island potters, painters and more. For map send SASE to 22402 Vashon Hwy SW, Vashon, WA 98070-6526 or pick up map during tour.

## Unclassifieds

### **For Rent:**

350 sq. ft. work area with a shared, ventilated casting room, show room and common kitchen in a sculpting studio. Prefer clay modeling, figurative. Main floor \$300 - \$400, depending on needs. Call 682 - 6110.

### **For Sale:**

Estrin Clay Mixer, -1HP/230V. \$1400 OBO. Call 888 - 3411, ask for Jeff or Casey.

### **Free:**

Miscellaneous work benches and tables from Studio 5. (604) 669-5645.

### **For Sale:**

Studio 5 Kiln: Olympic large oval kiln in excellent condition, includes almost new kiln furniture. Δ10, 3 phase (single phase elements available) \$1200. Hood Fan also available. \$250 (604) 669-5645 (PGBC).

### **Wanted:**

School in Summerland desperately needs an electric kiln. If anybody out there would like to donate their old but useful kiln for the use of fledgling potters call the Glenfir School at (250) 494 - 0004.

### **Wanted:**

Used slabroller and the use of a rental, de-airing pugmill. Call (250) 629 - 9938.

### **For Sale:**

Estrin 36" slab roller. \$1000 OBO. Call Charmian at (604) 215 - 2525.

### **Position Available:**

Potters Guild of BC is looking for an editor for the newsletter. See posting on page 6 for more details.

## Calls For Entry

April 30, May 1 & 2: **Sixth Annual Made Of Clay Sale Event**, sponsored by the Potters' Guild of BC and held at Performance Works building on Granville Island, Vancouver. Open to all individual members of the PGBC (except for Guild booths). See insert for application form.

### **Workshop Leaders and Craft**

**Demonstrators** needed by Canadian Craft Museum to run on-site craft workshops. Contact Education Co-ordinator at (604) 687 - 8266. Fax (604) 684 - 7174.

December 3 - January 2: **Sugar & Spice - little extras for the holiday table** - a theme show in the Gallery of BC Ceramics on Granville Island. An invitation to all members of the Potters Guild of BC to submit their salt & pepper sets, gravy boats, condiment dishes, etc. for this non-injured exhibit. Work to arrive between November 23 - December 2. Please RSVP to the Gallery (604-669-5645).

More on next page



**Next Newsletter Deadline:**  
**Wednesday, November 11.**



## Calls For Entry, Continued

Cornucopia of Creative Gifts at Seymour Art Gallery seeks entries for juried show on November 26 - 29. Contact Carmen, Tel. (604) 924 - 1378 or fax (604) 924 - 3788.

"The Extruder Book" currently being written by Daryl Baird seeks slides of extruded pots, step-by-step project photos, and hand-built extruder designs. PO Box 1086, Loveland, CO, 80539-1086, USA or email: clayguy@concentric.net  
Entry Deadline: November 15, 1998

"International Sculpture Exhibition" May 1, 1999 to September 30, 1999. Outdoor sculptures wanted for the Peace Arch Park. Prizes awarded. 500,000 people per year visit the park. Entry fee \$10 US. Contact United States/Canada Peace Anniversary, PO Box 4564, Blaine, WA 98231-4564. Phone or Fax (360) 332 - 7165.  
Entry Deadline: November 17, 1998

## Workshops

November 29: Laurie Rolland Workshop focuses on combining throwing with various hand building techniques. Sections for a teapot, cup, vase and jug will be thrown. Handles, knobs, vases, shoulders and spouts will be hand built using specifically made texturing tools and molds. The challenge is in the assembly. 9:30 AM - 4 PM. \$60. Roundhouse Community Centre. 713-1800.

December 3 - 18: San Miguel de Allende with Denys James. Handbuilding, low temperature firing or choose from other art course and Spanish Language instruction. A beautiful, colonial town in the mountains at the historic Art Institute. \$1550 - \$1600 includes return airfare from Vancouver, bus to San Miguel, accommodation, meals, tuition and materials. Ph/fax (250) 537-4906.

Jan 21 - Feb. 9, 1999. Oaxaca and Region. Handbuilding with Denys James.

Spanish language and culture, hand building and adobe wood kiln building and firing in a small village. Accommodation options include homestay with a Mexican family, visits to Zapotec ruins, museums, galleries, clay villages and more. \$1750 - \$1850 (20 days) includes return airfare from Vancouver, accommodation, meals, tuition and materials. Register by sending \$100 deposit or phone/fax (250) 537-4906 for more details.

Mudslinger Clay Studios  
-Beginner Classes Tues. & Weds. evenings, starting November 3 & 4.  
-Intermediate Throwing, Mon. evenings starting November 9 - Dec. 12  
-Intro Glaze Making, Nov. 5 - 19  
-Intro Pot Glazing, Nov. 26 - Dec. 10.  
-Life Sculpture Sessions, Jan. 6 - Feb. 17. Call Mudslingers at 688-2529 for times, dates and costs.

Priority in the workshop column will be given first to workshops, especially those in BC, any remaining room goes to classes by Guild members in their studios, and then to institutions.



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### Potters Guild of British Columbia Membership Application Form

☐ Yes, I want to become a member ☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

<input type="checkbox"/> Individual	\$40	<input type="checkbox"/> Senior	\$25
<input type="checkbox"/> Family/Studio (max. 4 persons)	\$55	<input type="checkbox"/> Institution or Group	\$80
<input type="checkbox"/> Student (full-time)	\$25	<input type="checkbox"/> Corporation	\$80

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Mailing address: \_\_\_\_\_

\_\_\_\_\_ Postal Code: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

Email: \_\_\_\_\_

I/we enclose \$ \_\_\_\_\_

Please send me a receipt: yes \_\_\_ no \_\_\_

The membership is for one year from date of joining

Mail or deliver to:  
Potters Guild of BC  
1359 Cartwright Street  
Vancouver, BC  
V6H 3R7



## PROJECT EMPTY BOWL

Mudslinger Clay Studios and A loving Spoonful would like to thank all potters and pottery students for their donations for Project Empty Bowl. We still need bowls for the event and welcome late donations. The event is now in the final stages of planning. This is the update: On Thursday, February 19, 1998, the Canadian Craft Museum will host a fundraiser for a Loving Spoonful. This is an organization run by volunteers that delivers meals to men, women and children living with AIDS. The event will be to enjoy a bowl of soup (eaten from a clay bowl donated by you) while attending an auction of bowls donated by 30 Vancouver artists. The CCM will be exhibiting the thirty auction bowls for six weeks prior the event. Ten bowls selected from the donations from local potters will also be in this exhibition, so include your name with your pot in case your piece is chosen for the show. We expect the attendance of up to 500 people at this event and they all need soup bowls! For more information please call Linda or Rachelle at Mudslinger's at 688-2529.

Tickets for the event will be \$45.00. There are 25 tickets available at a discounted price of \$20.00 for those who donated pots. Call early for a discount ticket!

## November Book Update

Our files are still incomplete. Here is a list of omissions.

### Blurbs

Bob Kingsmill  
Jay MacLennan  
D'arcy Margesson

### Sign or Mark

Laura Arpiainen  
Josce Duffhues  
Victor Duffhues  
Jean Fahrni  
Mas Funo  
Brent Gloekler  
Gordon Hutchens  
Sam Kwan  
Charlotte Lightburn  
D'arcy Margesson  
Darlene Nairne  
Karen Opas  
Sharon Reay

### Black and White Photo

Tenley Dahlie  
Mas Funo  
Mike Haller  
Lisa Henriques  
Gordon Hutchens  
June MacDonald  
D'arcy Margesson  
Karen Opas  
Sharon Reay

### Membership Renewal

Mike Haller  
Louisa Liebman

## News

The last colour photos will be taken in early December. I will phone you to confirm if you are included in this session.

Please make sure that you send back your approval slip for your blurb even if there are no changes. Call Deborah if you have lost yours or have not received your edited version. 255-9602

We have not been successful in getting any large grants so we will be approaching several publishers to offset the cost of printing. The proposal for this is almost complete.

## Lottery for Pottery

Lottery for pottery is now an annual event being managed by the Northwest Ceramic Foundation. All the funds from the March 98 event will go towards the book, so it is necessary to ask you to donate one more time. The piece should be worth at least \$100. Tax deductible receipts are available from the foundation. If you get your pot in by Jan 30, 1998, your name will go into an early bird draw for a free ticket.

It's a fun event to be involved in so I hope you will consider being involved even after the book is published.

If you are on any list by mistake or have any questions please call me at 420-0415 or 688-2529. Thanks to you all for your patience in getting the book out. We are doing our best with the time we have to volunteer. Linda

Merry Christmas from  
your book committee,  
Linda, Carol, and  
Deborah